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ferreting out information. Although she had had little formal schooling, her English vocabulary was very wide and her understanding of modern American culture as full as that of her own people. To only one characteristic could I take exception; none of the good humored obscenity, so characteristic of Yuman speech, was ever translated without being toned down.

I visited the Maricopa community in the winter of 1929–30 (November–March) on field funds supplied by the University of Chicago, and again in October 1931 and January 1932 on those of Yale University. My thanks for these opportunities must go to Dr. Edward Sapir and Dr. Fay-Cooper Cole. Collections were made for the Washington State Museum (University of Washington, Seattle), and for the Peabody Museum (Yale University) on which I have drawn for illustrations. During part of my stay in the field, I had the good fortune to have the companionship of Dr. A. L. Kroeber and Mr. E. W. Gifford, who drew freely on their wide acquaintance with the Yuman field for my benefit. Later they generously put in my hands their manuscripts on the ethnology of the Walapai, Southeastern Yavapai, Kamia, and Cocopa, as did Dr. Ralph Beals a summary on northern Mexico and his Cahita manuscript.

With characteristic kindness Dr. George Herzog transcribed the set of songs which I recorded on a phonograph. He has permitted me to include his remarks on the music verbatim with the metrical notation of the songs.

Edward S. Curtis has published a very brief account of the Maricopa, in which cultural borrowings from the Pima are stressed.[1] These seem inferences rather than native assertions.

The phonetic scheme used in this paper is the simpler system described in *Phonetic Transcription of Indian Languages* ("Smithsonian Miscellaneous Collections," LXVI [1916], No. 6) with some use of the fuller system described there. I diverge only in using R for a strongly trilled r-sound; even more strongly trilled than Spanish rr.

LESLIE SPIER

August, 1932

[1] Curtis, Vol. II.

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one line, supported by a man on each side, all three with rattles. The lines moved backward and forward. It was also sung at the scalp dance, and in general, at times of rejoicing; always with a gourd rattle accompaniment.

The recorded text of one song of this series follows.[16] Below each line of text is given the equivalent in normal speech; other words and elements are meaningless, being inserted merely to carry the song.

xaiłnyi kǫ̊ṇai'yumi'ṇyik,aviyǒ'nak,amiyǒm
miviya'k
He went crying

Repeat this line twice.

akuṇpiṇyipǫ̊ṇ'aiva'	xatcu'ɪkwĭsə̆a'	kumaṇaṇaxai	xima'ṇalyǒṇaxuta
pipa	xatcu'ɪkwĭsə̆a's	maxai	mll,axo'c
a person	cold weather taking	boy	wing

akuuva'napa'ra	anyu	miniə̆au	tcaiyĭ'mavi'ya	
kuvàpa'rân		ə̆au	tcaiyĭ'mg	viyak
end [of wing]		take	send it away	on its way

Free rendering: "He went crying. The boy-bird, Taking-cold, sent his wing tip on its way." Taking-cold was the name of an unidentified bird, which arrives in this area about October. He figures here as a person, a boy. Buzzard went along crying, because he was not fast enough to bring back what he desired. (What it was Last Star did not know.) The bird Taking-cold had more power, so Buzzard asked him to go, but Taking-cold had merely to dispatch his wing tip. "Buzzard was like a shaman who cannot bring back a sick man's soul, because he was not swift enough to overtake it. So he might send a quick boy in his place."

Catukxo'tàs was the name of one of the twins of the Flute Lure tale (p. 373). The name of his son, the hero, kwiyăhuma'ra, identifies this song with Mohave Kwiya-humara.

Cottontail had been heard among Yavapai visitors. The cottontail and jackrabbit were sung about by shamans who dreamed

[16] For the transcription of this and other songs recorded phonographically, see p. 271 f.

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MARICOPA MUSIC[20]

BY GEORGE HERZOG

The following Maricopa songs recorded by Dr. Leslie Spier share in the traits of the Yuman musical style. These traits are: the absence of strong accents or pulsations, placid flow of the melody, pleasing alternations of two-unit and three-unit rhythmic figures, simplicity of the tonal development and clearly balanced structure.[21] But the outstanding characteristic of the Yuman style, the introduction of a new part, imitating the main motive on a higher tonal level,[22] does not seem to be as common in Maricopa songs as it is in the songs of other Yuman tribes.[23] Among the songs that follow, Nos. 2, 3, and 4 have this "rise" clearly; in No. 6 there is a suggestion of it (in the more emphatic use of *b* in the *g* phrase); in No. 5 only a change of rhythm appears. The fact that this peculiarity is represented somewhat weakly in Maricopa songs may be due to Pima influence but this could be established only on the basis of more material.

No. 1 is in 18/8 (3/2) rhythm. With the change of the text in a^1, the triplet-movement is temporarily broken, the phrase has now 20/8 and 17/8 (or 19/8 and 18/8); in the variant 16/8 and 17/8 (or 15/8 and 18/8). The melodic weight is fairly evenly distributed over the two tones of the melody, still *b b* can be con-

[20] These songs were recorded on a phonograph. With the exception of No. 3, they were sung by Last Star (from whom No. 1 was obtained twice): No. 3 was sung by Claude Redbird. Each song is but a single song from the long series of the same name. The texts of the songs, which are printed in the notes above, were obtained independently of the phonograph records. Dr. Herzog has undertaken the awkward task of fitting my texts to the words as heard from the records. He writes: "I did not have much trouble in fitting the text to the music; still at a few places this has not been entirely successful and our texts disagree on a few minor points. I have placed in parentheses a few syllables where I am either not absolutely certain that I am hearing what I ought to, according to the text you sent me, or where I hear something definitely different from the indications of the text. These are, of course, points of minor importance. At one place I have a question-mark in the text since I can not make out the syllable (No. 3, second line)."—L. S.

[21] See *The Yuman Musical Style.* [22] *Op. cit.*, pp. 196–97.

[23] This is borne out also in the Maricopa songs of the story of Na'sia, recorded by me from the Pima.

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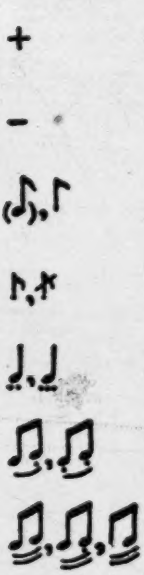
No. 7 has 12/8 for its fundamental rhythmic pattern. In the first two renditions of *a* the first bar is lengthened to 13/8. The phrase *c* consists of a 6/8 and a 12/8 section, the latter being a repetition of the second half of *b*. After two renditions of the verse, the *a* phrase closes the song. The original was sung an octave lower.

Explanation of the signs used in the transcription:



+ over a tone:[24] slightly higher intonation of the tone (not more than a quarter-tone)

− over a tone:[24] slightly lower, as above

tone of uncertain pitch, approximately where the stem ends

tones of slight weight, ornamental tones

pulsations of the voice on a sustained tone

portamento

glissando, strong glide

v short breath or hesitation, pause without rhythmic significance

lengthening of the value of the tone (with no more than the half of the noted value)

shortening, as above

subdivision of a bar

tentative division

over a group of notes: the tones form a unit of rhythmic phrasing

[24] Or over a sign for a sharp or a flat.

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533 In the scale-schemes, the time-value of a note is symbolic of the melodic weight the tone carries in the melody. A whole tone indicates the tonic, a 𝄐 indicating the final tone. Notes within a bracket form a section of the tonal structure; a bracket of broken lines indicates that the section is not a very closely knitted one. A sign in parentheses indicates that the modification is a slight one or that it does not occur in all subsequent renditions of the same place.

I. IVÅθÓ SONG

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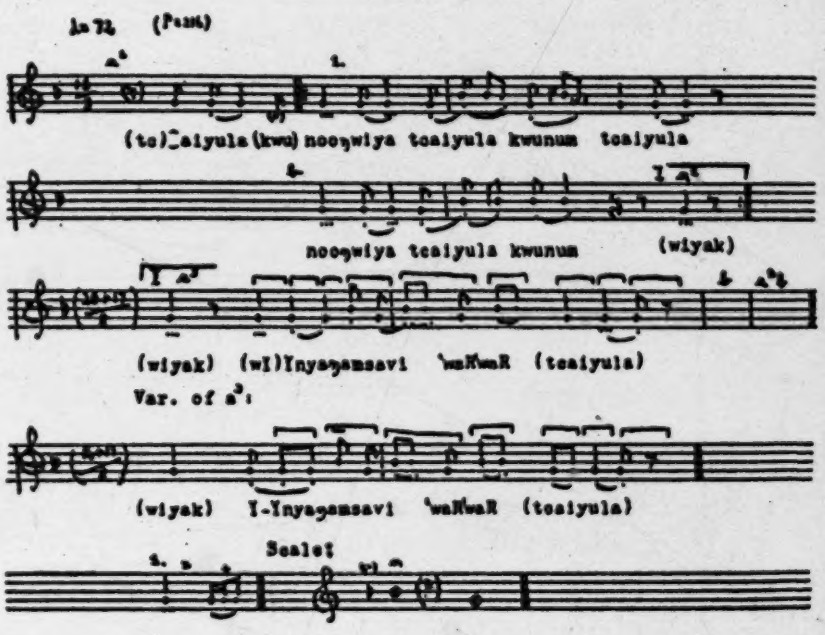
539

(tc)aiyula (kwu) noo ŋwiya tcaiyula kwunum tcaiyula
noo ŋwiya tcaiyula kwunum (wiyak)
(wiyak) (wI)Inyaŋansavi 'waKwaR (tcaiyula)
Var. of a³:
(wiyak) I-Inyaŋansavi 'waKwaR (tcaiyula)
Scale:

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854 Each bundle was wound with bark for some distance at its middle, its long ends falling free. The bent bundles were arranged concentrically and bound to one another only at the sides. This point should lie behind the infant's shoulders. The mattress was placed so that the outer loop did not reach quite to the arch of the frame and the loose ends hung beyond its lower end.

[856] An elongated pad was placed on the mattress behind the baby's shoulders "to keep them straight." This is now made of cloth and probably was in earlier days. It was a wound ring stretched so that its sides met (Pl. XV, *a*).

Two binding bands were used; the upper broad, woven (see p. 115), and bearing a design to indicate the sex of the baby, the lower narrower and braided of cotton cords or willow bark. The upper band was always fastened by its fringes to the side bar of the frame to the left of the infant between the first and second cross-pieces (Pl. XV, *b*). The bands were wrapped spirally downward to the left, making a single bundle of baby and frame. The designs of the upper band are shown in Pl. X.

285 854 The cradle hood was a broad basketry hoop of twilled weave (Pl. XV, *d*). The material for warp and weft was the bark of willow twigs, stripped off to the correct width and length. (In winter the twigs had to be boiled to loosen the bark.) Its manufacture was not observed, but it seems that the weft was continuous; the long unwoven portions of warp at each end were lapped, divided into two bundles, and each bound separately. The decoration, 531 562 854 varied to show sex, consisted of concentric lozenges containing a central spot, separated by chevrons, diagonal lines, or zigzags. These were produced by twilling. A curious feature is that the [285] design was accentuated by painting with white, yellow, and red, leaving portions of the surface in the natural olive drab (shown diagrammatically in Fig. 13). The hood for a girl had lozenges in the median line, separated by chevrons placed transversely, the ends of which turned back from the margins of the hood (Fig. 13, *a*).[3] A boy's hood had oblique white lines reaching from one

[126] [3] The specimen illustrated in Plate XV, *e*, was made incorrectly. It is not quite broad enough, so that the ends of the chevrons do not turn back.